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Evaluation of the Engagement and Collaboration Process

1. What is the back story?

- 1.1 *Tiger Bay Tales* is a story-gathering project that aimed to record the individual, family and community stories of people who live in – or have close connections to – Butetown. Divided into eight LSOAs (lower-layer super output areas), Butetown is located on the southern end of the capital of Wales, between Cardiff city centre and Cardiff Bay. Here, one can find the waterfront and Atlantic Wharf areas, comprising mostly high-end, gated-housing complexes and up-market restaurants and pubs. This is also home to Wales Millennium Centre (WMC: Wales’s national centre for performing arts), and to the Senedd (the National Assembly building).
- 1.2 *Tiger Bay Tales* centred primarily on Butetown 1, the old and historic neighbourhood of Butetown. The area is dominated by the high-rise towers in Loudoun Square and smaller pockets of well-established housing stretching to the waterfront. Known more commonly to locals as ‘Tiger Bay’, this area has attracted migrants from around the world since the rise of the coal industries in the late 1800s. Many migrants stayed and – bolstered by successive migration waves – Tiger Bay remains one of the oldest multi-cultural and multi-ethnic neighbourhoods in Europe.
- 1.3 *Tiger Bay Tales* was developed by WMC’s Creative Learning Team (CLT). The CLT was established to deliver engagement and learning opportunities to schools and the public via workshops, performance opportunities, tour-and-talk visits and learning weeks. The project was developed with a grant by the Heritage Lottery Fund (HLF) of £46,500.
- 1.4 Over the life of the project, the following the key objectives were achieved:
- (1) collection of a range of *legends, stories and recollections* about everyday life in the area, about key events and about memorable people
 - (2) co-creation of an *online interactive platform* of these stories, available to the public in a variety of ways, using a range of additional material and archival sources (recordings, film, digital stories and engravings)
 - (3) co-design of a *heritage trail* comprising a series of blue plaques that mark out the physical location of the stories and that can be scanned with an app to reveal further information, footage and images.
- 1.5 The project was born out of an awareness of the many thousands of people who are attracted each year to Cardiff Bay and its many national attractions

yet who leave without knowing anything about the historic neighbourhood of Tiger Bay. In seeking funding for the project, WMC aimed to contribute to ensuring that more people who visit its premises – or indeed Cardiff Bay – learn about the rich history and heritage of the area. CLT member Jason Camilleri, who was responsible for securing the funding, explained this as follows when launching the project outputs in 2016:

The beauty of the area known as 'Tiger Bay' is a direct result of the geographical partitions that kept it separate from the rest of the city. It was in this square mile that a truly unique community was able to thrive, enriched by its many visitors from overseas. Often misrepresented to communities outside of its boundaries, Tiger Bay – one of the oldest multi-cultural communities in the UK – can arguably lay claim to possessing Cardiff's most interesting history. Tiger Bay Tales is a project that aims to shine a light on the real Tiger Bay, concentrating on the true colour and character of the area, through the voices of the fantastic people that made it what it is today.

- 1.6 Tiger Bay Tales was also born out of a keen understanding that although WMC is a national arts centre, it retains a special responsibility to one priority audience: its neighbourhood and local community. Or, as one interviewee commented: *'If nothing else, WMC is a charity; charity begins at home.'*

Who took part in the project?

- 1.7 *Story-gatherers*: Seven men and women were originally listed as project story-gatherers, charged with championing the project, encouraging engagement, and securing interviews with residents. Accordingly, all were closely linked to the area, experienced in working with local residents, and familiar with or 'known' to the project team. The core tranche of interviews and stories was captured between September 2014 and July 2016.
- 1.8 *Partners and contributors (community, heritage, design and arts)*: The project worked with 13 partners and contributors (see Appendix 1). Partners and contributors provided expertise on – and knowledge of – the development of the heritage trail, alongside the development of the online presence, project app, and production of visual art, film, photography, and other linked footage.

- 1.9 *Project-team members (WMC)*: The project involved, to varying extents, most of WMC's learning and engagement team in post during the life of the project.
- 1.10 *Members of the public*: Five events were hosted during the project, attracting members of the public, residents, WMC staff and project partners (see Table 1 in paragraph 5.3).

2. Why conduct a process evaluation?

- 2.1 An external evaluation was stipulated in the original HLF grant application as being an important element of the project. Most definitions of evaluation emphasise a critical and evidence-based assessment of the activities, delivery process and impact of the project or programme on various audiences and stakeholders. The focus of this evaluation is on the approach – and the mode and method of delivery – of the project.
- 2.2 There are two important reasons why the focus is on the mode and method of community engagement. First, with WMC's tenth-anniversary celebrations, which took place shortly after the start of Tiger Bay Tales, the project has proven to be as much about showcasing the heritage of the local area as about testing and developing further methods of community engagement that will make the many and varied activities of WMC more relevant to local residents.
- 2.3 Second, the project took place at a time of re-visioning of the overall role and strategic focus of the CLT. This re-visioning extended beyond the scope of the project, and centred on the team's overarching role within WMC. Importantly during the project, the focus – as well as the mode and method of engagement – shifted. An evaluation of the community-engagement process underpinning this local heritage project is timely and will provide insight into emergent practices that will support future education and learning programmes of work that sit within WMC's community engagement and the performing-arts agenda.

2.4 The questions framing the evaluation are as follows:

- (1) What community- and partner-engagement approaches were used to develop the community-heritage project?
- (2) What is the CLT's model of engagement?
- (3) What are some of the strengths and challenges of seeking to work, engage and collaborate with community members and partners, and with arts organisations and individuals commissioned to deliver the project?

3. How was the evaluation conducted?

3.1 The CLT commissioned Dr Roiyah Saltus, a member of staff at the University of South Wales, to conduct the evaluation. Dr Saltus is a research activist with over 18 years' experience of researching and critically evaluating health and wellbeing interventions, with a focus on migration, place and social justice. She recently completed a three-year study that explored – with

colleagues working in other local areas across the UK – how community representations produced through creative-arts practices can be used as forms of evidence or knowledge to inform health-related policy and service development as well as social action. Dr Saltus led the *Representing Butetown* case study: <http://representingcommunities.co.uk>.

3.2 The brief of this evaluation was co-designed with the Tiger Bay Tales leads (see Figure 1), and took place between May 2017 and October 2017. The evaluation is limited in scope to fit a period of time equivalent of ten working

Over the next five years The Furnace aims to deliver the Centre's new creative learning strategy with wider reach for all and deeper engagement for some users through new, enhanced and more focussed opportunities for participation wherever you are in Wales. The learning strategy that The Furnace aims to deliver strongly resonates with the priorities outlined by the Welsh Government in its funding remit for the Arts Council Wales. These are: tackling poverty, supporting education and skills, being creatively active, supporting the wellbeing of future generations and maximising return on investment.

Most importantly, it seeks to focus the learning working to better realise a key remit of the Centre to support nation building through the power of arts and culture. It will serve all families, children and young people (FCYP) with a special focus on those impacted by poverty and other forms of disadvantage.

WMC Creative Strategy (2016, p.1)

days. Key topics of interest (see Appendix 1) were adapted from the Generic Learning Outcomes framework recommended in HLF evaluation guidance (2012). Given that the focus is on community engagement, there is some overlap in the emerging themes and sub-themes.

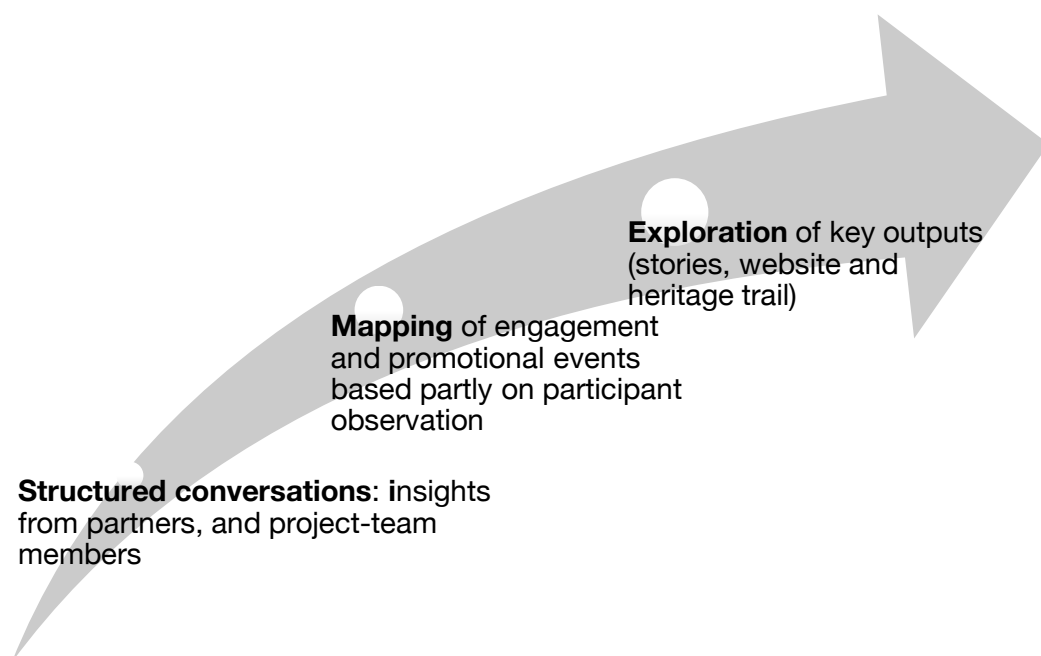


Figure 1: Key sources of evidence

- 3.3 The result is a set of community-engagement principles and emergent CLT model, and summary points and recommendations on the engagement and collaboration process. The findings of this scoping evaluation are rooted in *conversations* with a sample of the key stakeholder groups who took part in the development of the project, which in turn provide a framing in which to evaluate the *events* and the *key outputs*.

4. Conversations

- 4.1 Over a period of three months, focussed conversations were held with nine people. Three members of the CLT who played key roles in the project were interviewed. The length of time as staff members of the CLT ranged from approximately one to six years. Conversations with four external partners (community heritage - 2, history, and creative industry) added rich context and comparison. Their professional and personal connection with Butetown (the place and community) in the majority of cases was extensive and comprehensive.

- 4.2 In addition, there were two more digitally recorded conversations, one with a contributor who was closely linked to the development of web and trail content, and one with a person who could provide insight into the workings of the CLT as a newly affiliated consultant. In both cases, the connection and knowledge of the area in which they lived was deeply embedded. A clear limitation of this evaluation is that none of the story-tellers was available or consented to be interviewed.
- 4.3 What follows is a summary of some of the significant themes merging from a scoping analysis of the conversations by the key project contributors. The emergent themes are organised around the following *a priori* clusters of interest: (1) *roles, incentives and understandings of the project*; (2) *engagement*; (3) *new ways of working*; (4) *links and relationships*; and (5) *final thoughts* (see Appendix 2 for the list of questions).

Roles, incentives and understandings of the project

- 4.4 All those who agreed to take part in the evaluation were asked questions linked to their reasons for getting involved in the project, their roles in and tangible contributions to the project, and their perceptions of how they worked with the CLT and (if relevant) with other project partners and community members. The roles, perhaps not surprisingly, varied.
- 4.5 The roles within the CLT included leading the project, securing internal (WMC) funds to add to the programme of work, leading or supporting the development of key outputs (e.g., writing tenders, inducting the community story-gatherers, and face-to-face outreach work), organising the events, and monitoring the project. The roles played by project partners and consultants included providing content (stories and images), helping to plot the key areas for the heritage trail, co-designing the project app, and developing the online presence.
- 4.6 Key pathways to involvement included direct invitations to contribute to the project based on previous involvement in other heritage or arts projects, and recommendations from community residents as to who should be involved. The established trust between external community partners and some members of the CLT was an incentive to become involved. As one community creative stated, '*I like X, so I am happy to work with him on this project.*' Although perhaps not uncommon given the size of WMC, this

individual connection was a recurring theme, with distinctions often made between the individual work of CLT members and the overall perception of WMC (as an institution) as being community-facing.

- 4.7 In another case, the incentive to become involved was – among other things – rooted in the personal history of campaigning and local activism of one person who *‘was happy to engage with any company or anyone who should a genuine interest in Tiger Bay’*. All the creatives who submitted successful tenders or who were asked to contribute also showed what was described by a CLT member as *‘a genuine interest and passion for the overall objectives of the project’*.
- 4.8 As with the roles played by project leads, contributors and partners, the level of understanding of the aims of the project varied. Some external partners, consultants and contributors were much more aware of the overarching aims; others were more knowledgeable about their specific roles. In at least one case, there was very limited insight into the project, although there was a significant understanding of the local area. The understanding of the project within the CLT was sustained and transmitted across the team as various members took up or were relieved of their roles on the project.
- 4.9 Perceptions of the extent to which the wider Butetown communities became aware of the project was mixed, with the general consensus of community partners and contributors within the area being that awareness remained (over the course of the project at least) low and targeted. For members of the CLT, there was a sense that the project had provided opportunities for a greater level of engagement with other departments within WMC and, moreover, had reached a wider public audience than originally expected. In particular, it was felt that there had been success in reaching out to older residents and in establishing links with local groups and organisations. Although engagement with local residents had widened and deepened, there was a general acceptance of the frustrations of not being able to involve a broader range of people from the area.

Engagement

- 4.10 Engagement is understood as involving others. Analysis of the conversations revealed innovations in the methods and mode of engagement used by the CLT. Specific questions were asked about shifts in behaviour by the CLT – whether self-reflections (by CLT members) or observations noted by project

partners. The questions also sought to explore key components of what can be described as an emergent model of engagement that underpinned the project.

- 4.11 The Tiger Bay Tales project was conceived and designed as a community-led heritage project. Prior to the project, the local community-focussed work was based on two participation activities. One strand was school-based learning-and-participation activities, which saw team members working with local schools, or schools coming to the centre to explore WMC's artistically diverse programmes. The second learning-and-participation strand was linked to providing opportunities for community groups and organisations to attend WMC events.

Community engagement

Community engagement is 'done' by the public sector, private sector and third sector. In this context, engagement is about the quality of – and processes put in place to build – mutually meaningful connections within local neighbourhoods or place-based communities. Rooted in the conflicting aspirations, concerns, needs and values of organisations and those residents, citizens and communities they are seeking to engage, community engagement is understood as both a process and an outcome.

- 4.12 What emerged from the conversations with the CLT was a clear shift away from participation towards community-level engagement. Importantly, there is a distinction between participation and engagement. *Participation* is understood as taking part in something; in this context, opportunities for schools and other audiences to take part in WMC's arts programme were created by the CLT. *Community engagement* is the process of involving and collaborating with groups and individuals for the common good.
- 4.13 The participation approaches needed to engage with students in schools were extended and transformed in Tiger Bay Tales to new ways of engaging with people across the life course (in particular, older people) belonging to local community groups and organisations.
- 4.14 This shift in approach and behaviour was facilitated by the professional standpoints of key members of CLT, which included youth and community development, social history, heritage and the arts. The community-facing work was also strengthened further by the established links between existing CLT members and key community activists/leaders. Importantly, the shift

was also in part facilitated and enhanced by a new one-year internship programme that started around the same time as the project. This saw two members join the team with a clear remit: to focus on community engagement in line with WMC's strategic objectives. One intern's work centred to a significant extent on the old Butetown neighbourhood, with a placement at the Butetown Community Centre.

- 4.15 The learning that took place during this immersive placement about notions of community and practices of engagement was also circulated back to the team, as was the learning from the other members of the team. Thus, over the life of the project, notions and understandings of community were enhanced, immersive engagement work by CLT members took place, and emerging principles of community engagement took hold.
- 4.16 Understanding the role, significance and value of community in the lives of everyday residents was revealed as important for all those who were interviewed. There was a general consensus that an understanding of this part of Butetown calls for a recognition of the entanglement and entrenchment of multiple migration stories, place-based attachments, and manifestations of belonging. Butetown 1 is a community where people have – in 'the throwntogetherness of place' (Massey 2005) – lived, intermingled, married/co-habited, interacted and negotiated cultural, ethnic and religious differences in everyday settings for generations.
- 4.17 This particular yet ever-evolving sense of community that is alive in the historic neighbourhood was acknowledged and spotlighted by the community partners, as well as by the creative/digital designers who joined the project. For the CLT, the importance of privileging community, and of seeking to grasp community rituals and to understand the wider and longer historic social-cultural community context, were recurring themes and platforms on which to begin to engage meaningfully. As one interviewee commented, what is needed is an understanding of the *'political lay of the land, whether in a family, a friendship group, an organisation or a community'* and mindfulness of the *'present-day politics in the community [that] at times contradicted the romanticised and historical view that had been projected [...] by many inside and outside the community previously and [that] is very complex'*.
- 4.18 With this came an awareness of the deeply rooted perception held by many who lived in the old parts of Butetown that the generations of regeneration and area development programmes – of which WMC was seen as a more

recent manifestation – had decimated the community and offered very little in return. Aware of what WMC could be seen to represent, project-team members saw that being attentive to the historical and contemporary context of everyday neighbourhood life, and finding ways to ‘give back’, needed to be key principles of engagement.

- 4.19 The Tiger Bay Tales project was designed to capture community knowledge. This knowledge is undocumented, subaltern and largely non-privileged in public spaces. Community knowledge is understood as ever-shifting (but always recognisable) rituals, practices and networked systems of cumulative intellectual capital. It comprises in part the insights and information, ‘ways of knowing’, and tacit understandings of community life that are deeply rooted in individual and collective experiences, and in shared values and histories. The CLT’s starting point was that the potential positive impact of the project would be best realised when the community’s assets – intellectual, creative and social – were leveraged to the fullest extent.
- 4.20 Moreover, the sustained sentiments most often expressed by the CLT conveyed a strong sense of community/individual strength and vitality, and a collective sense of agency of – and respect for – residents. It was a sentiment linked very much to an asset-based approach to community involvement, with an understanding of community and involvement methods being underpinned by a focus on community strengths, skills and passions.
- 4.21 Thus, the CLT process of community engagement underpinning the delivery of this project can be characterised as immersive, and rooted in an asset-based perspective. Coupled with an awareness of the particularities of Butetown and the nuanced sense of place, such a shift in engagement was central to the success of the project.
- 4.22 This shift in approach that the project insisted upon, and that was taken up and developed by the CLT, was not without its challenges or critics. The asset-based approach, whilst being acknowledged as an important start, was challenged by some who perceived that the expertise of held by Butetown-based community development workers and advocates had not been fully mined. One interviewee commented: *‘They want our stories; what about our expertise? We know how to engage with the local communities: ask us!’*
- 4.23 Moreover, although project-team members were aware that the focus was on the Tiger Bay Tales project as linked to the CLT, discussion of their

engagement approach was very often juxtaposed within this wider context, with some who were interviewed seeing the scope of the emergent community-engagement approach as ultimately limited and problematic. One interviewer explained:

Why is it that there is no community-engagement strategy in place? They now want to create performing-arts opportunities, bringing different groups to the centre. Will those leading these departments have even a general understanding of community engagement? These groups come from somewhere! They don't leave their class, age, gender or community at the outside door of WMC.

- 4.24 With this came the very delicate manoeuvring by CLT members to carve out and protect a place for the project within WMC that positioned the community as central. Some perceived that such a manoeuvring by the CLT was also needed when seeking to protect the nascent community-engagement success it had from other community-facing work instigated by other WMC programmes and departments.

New ways of working

- 4.25 The elements of the engagement model outlined above imply new ways of behaving that are overlaid with new skills and developing competencies. A set of questions revolved around new ways of working by all those who contributed. For CLT members in particular, were there new ways of working and adjustments made during the life of the project in order to achieve stronger levels of engagement/collaboration and the successful development of key outputs? The findings reveal that of those interviewed, CLT members presented the most telling and comprehensive evidence of new skills and abilities.
- 4.26 Effective communication in a community setting and in the immersive/sustained encounters with community members and groups was clearly evident in the responses. Key to this were behaviours and underpinning skills such as *'standing aside and watching'* and *'being present and, more importantly, actively listening'*. In addition, co-hosting activities allowed the team opportunities to create but *'give space'* for dialogue – and for community members and partners to ask questions and gauge intentions, and to find ways to *'meet people where they were, on their own terms'*.

- 4.27 Critical reflection and thinking in community-engagement contexts was clearly evidenced in the skills needed to find ways to situate project-team members – and thus the project – within established leisure/social spaces and activities. The efforts to foster an open and engaged atmosphere in the co-hosting of the events worked to varying extents to foster levels of trust, and to encourage further dialogue and interest in the project. This – along with a concerted effort by the CLT to work with the story-gatherers, and to maintain a sustained local presence – underpinned the approaches, actions and activities from which the CLT’s community-engagement model emerged.
- 4.28 The recruitment of community champions to gather the stories was a new method for the team; with this came another set of new skills that included communicating and negotiating with – and recruiting and supporting – community residents. This new tier of engagement saw local residents leading in the story-gathering process, with the aim being for the story-gatherers to capture the stories in the way they thought most appropriate. Although stories were indeed collected by the story-gatherers, there was a general consensus that more opportunities for the story-gatherers to come together, a stronger framing for data collection, and greater clarity on links with the digital resources would be needed if similar work was to be done again. However, the recruitment of community champions remains an important example of how the CLT sought to embed a strong community-led element, and to test new methods of community engagement.
- 4.29 One creative partner reflected on challenges known often to face community-based projects. These included limited contact with key members of the community, length of time taken to gather information, and assumptions of the information that was gathered very often not being fully explored at the grant-writing stage). The skills and approaches that were brought to the project included skills in co-designing with the CLT a bespoke web presence evoking a particular sense of place, accepting that the partnership would take a longer period of time to develop as various attempts were made to collect content, and being innovative in how the key messages were presented and in how online visitors could become involved in the materials being presented.
- 4.30 Indeed, another set of skills for the CLT revolved around the creation of digital resources using a range of external companies and community-based creatives. Due primarily to the ambitious nature of the project – in particular, the development of *digital resources* and the app-based heritage walking trail

– CLT staff members spent significant amounts of time developing and honing their skills in conducting desk-based research, writing tenders, commissioning and contracting with companies, undertaking concept-development work, monitoring and auditing. All these activities were linked to the commissioning of digital designers, co-designing the app, and achieving an appropriate tone for – and format of – the online and interactive platforms as key elements of the digital-resource outputs. With this came additional skills linked with the commissioning and monitoring of small-scale films, illustrations and photographs. In all of this was the important skill of problem-solving issues that arose in terms of set work to be done, content development, delivery time-scales, and sign-off within a circle of interconnected work packages that brought together a range of very different stakeholder groups.

Making links and fostering relationships

- 4.31 Collaboration can be understood as working with others, and with this comes the need to make links and foster relationships. Those interviewed were asked to reflect on the challenges for and success of CLT in making links and working with others.
- 4.32 There was a general consensus across the interviews with the creatives linked to the project that the success of the project had relied heavily on the ability and knowledge of the team to work in a collaborative, multi-partner manner. Indeed, the design and development of key elements of the project – the illustrations, film footage, app, and online presence – were co-designed and developed, with CLT members not only learning new skills (as noted above) but also immersing themselves in the development of the key digital resources and finding ways to embed the spirit of the project and their approach into the key outputs. Such a high level of collaboration was not without its challenges. Of importance to those interviewed were the possible impact caused by delays in getting content, the shifting deadlines, and the gaps in correspondence and delivery of information from the CLT due to members' shifting commitments and priorities.
- 4.33 The frustration caused by these competing demands and shifting priorities were equally noted by the CLT. Interestingly, some of the creative partners and CLT members noted that the delays and the subsequent extension of the project over a significantly longer period than that originally scheduled had proven advantageous. First, this situation allowed for greater flexibility in terms of gathering stories and creating the digital resources. Second, it offset

to some extent the ongoing challenge of making contact with more people beyond the well-known gate-keepers and representatives. Third, it underpinned the project with a sense of longevity, since it allowed a longer time to establish a presence and to foster stronger links with residents, with a clear learning point being the length of time and level of immersion it takes to meaningfully understand a community. Taking an ‘outside-in’ approach that draws in community perspectives takes time. One member of the CLT reflected:

The biggest lesson I learned from the experience is the amount of time needed to really develop trust, understand the complexity of, and develop empathy for the community you are engaging. Consistently being present and more importantly, actively listening [...] I have tried to use this learning throughout my work, not only when working in community-facing but any human-facing work.

- 4.34 Crucially, the project could become embedded in the longer-term CLT strategy, paving the way for this particular body of work to gain greater recognition within the larger workings of WMC. This is important, not least because of the ongoing top-level support given to the project, with successive creative directors taking a keen interest in the links being made with WMC’s neighbouring communities. One member of the CLT stated when reflecting on how the project was being perceived within WMC: *‘I think I am listened to. I may have to say it a few times, but that’s all part of the process.’*
- 4.35 Community-based creatives and others linked to the project identified the positive efforts made by CLT staff to ensure the project was as collaboratively developed as possible. Indeed, it was the stress on individual members’ efforts to form networks and make sustained links that was considered both a strength and a potential weakness. As noted above, the connections made and transferred between the team meant that members of the CLT were known and respected individually, and that involvement in the project remained rooted to a large (but not exclusive) extent in these individual ties.
- 4.36 However, there was a clear demarcation by some interviewees between the activities of the CLT and the overall perception of WMC as wanting to involve the local community. One interviewee stated: *‘They are not representative of WMC [...] it’s clear they [WMC] operate in silos and one department has no*

idea what the other departments are doing [...] community engagement needs to be cross-cutting or it's worthless.'

- 4.37 Linked to this is the ongoing effort to instil collaboration and engagement as a team, as well as an institutional approach to community-facing work. Reputational damage cuts both ways, not least in communities where there is a strong sense of being long overlooked and undervalued – where regeneration and improvement programmes, together with demographic shifts in the neighbourhood, are understood by many to have decimated or permanently changed the community, and where great levels of socio-economic deprivation remain largely unchanged. The creation of spaces such as WMC must be seen within this context and not forgotten. The response had to be on an institutional level. As noted by one interviewee, in reflecting on the need to move beyond individual approaches to engagement stated, there is a need *'to ensure that the organisation and the industry/sector you are representing has the same values and shows the same commitment as you do as an individual'*.
- 4.38 Moreover, some interviewees expressed the sentiment that although the project reflected sustained attempts to engage with the local community, what was needed was a longer-term plan of engagement and involvement, as *'things need to be linked with a long-term plan [...] Doing three activities or one-off projects does not equal community engagement. It equals tokenism.'*
- 4.39 As implied above, in terms of linkages across partners, with the community and on an institutional level, there were challenges. These include the need to engage and work within the environmental context (the community and, for the CLT, institution), and to find ways to address the ever-shifting priorities of community-facing work within the confines and potential benefits of a large arts organisation. Of equal importance is working collaboratively across a range of new fields and partners in order to develop content that is not only community-based but also able to operate across a range of digital platforms.

Final thoughts

- 4.40 Last, the interviews revealed a general consensus in terms of the general perception of the overall aims of the project and the premise to engage local residents of the historic neighbourhood of Tiger Bay and the Docks, and to develop outputs in collaboration. It was, as one interviewer stated succinctly, ‘*too early to tell*’ to what extent this small heritage project was successful. It was perceived that the key outputs – the trail, online presence and interactive staton (to be discussed below) – were in place, but much more work was needed to promote them, and then to monitor their impact.

5. Events

- 5.1 The principles and model of engagement outlined above can be traced in the organisation of the project events. Between September 2014 and July 2016, the project team delivered a programme of outreach, engagement and promotion (see Table 1 in paragraph 5.3).



- 5.2 The activities can be categorised as community and public events. The *community events* involved music, presentations and story-telling/gathering; they were held in – and co-hosted with – local community and heritage centres in the area. These events focussed on engaging with community residents and providing intimate space to share memories, tell stories, and learn more about the project and team members. At some events, invited speakers shared research or historical insights into the area as a way of fostering conversation and bringing together residents, those deeply interested in the area, and with project partners.
- 5.3 As noted above, the approach was community-facing, with time taken to develop the events in partnership with local organisations; informal lines of communication were used to generate interest, and the staging of events was most often in line with existing meeting schedules. Very often the presence of the CLT members was low-key, and in keeping with their overarching approach; the focus was on immersive engagement and

participant observation to build trust from which dialogue and varying levels of engagement in the project could take place.

Table 1: The events			
Date	Venue	Main cohort of attendees	Focus
September 2014	Butetown Community Centre	Local residents (30)	Story-collecting and music, coinciding with WMC production of <i>Night at the Casablanca</i>
November 2015	Butetown History and Arts Centre	Local residents and members of the public (30)	Story-telling and presentations from local residents and invited academics
February 2016 to March 2016	Mermaid Quay (Cardiff Bay)	All potential stakeholder groups (50 people attended the launch, average daily weekday footfall of 30, with an average of 100 visitors at weekends)	Six-week Tiger Bay Tales 'pop-up' hub and exhibition
May 2016	Butetown Community Centre	Local residents (27)	A reminiscence luncheon held for the Tuesday Club, a group of older Butetown residents
July 2016	Glanfa Stage (WMC)	All potential stakeholder groups and the wider public (300)	End-of-project event to introduce the work to Cardiff and the community

- 5.4 The *public events* such as the Tiger Bay Tales exhibition (February 2016 to March 2016) provided opportunities for arts, heritage and community partners to come together with local residents, project story-gatherers and members of the public to share project developments, as well as providing opportunities for tales and stories to be gathered and shared. Set in a shop unit in Mermaid Quay, the February 2016 launch event focussed on

showcasing the key project outputs to the general public and, in the process, spotlighting the expertise of local arts and heritage partners.

- 5.5 The six-week pop-up hub allowed people to explore the Changing Cardiff exhibition (created by David and John Hilling, and depicting key areas of Cardiff that have been transformed over the decades), to view the digital resources emerging from the project, and to talk with project-team members who were ready to capture from them any tales or stories they wanted to share.
- 5.6 The end-of-project event in July 2016* focussed on launching the walking heritage tour and the large interactive station to the wider public. This event was a multi-site event comprising an opening at WMC's public space, followed by an inaugural set of short heritage walks following the blue-plaque sites, with the day culminating in a demonstration of the interactive station and discussion. This event was accompanied by an official press release, and by engagement and involvement with other departments and WMC staff, with a focus on promoting it as widely as possible.
- 5.7 Both launch events showcased local talent, and also some of the illustrations and digital stories emerging from the project. Equally, both public events aimed to present – or, as one project-team member perhaps more usefully put it, '*to give back*' – to the community the tales and stories that had been gathered. As with the social events, the focus was on fostering ever-widening circles of people – residents, story-gatherers, project partners, academics, local historians, creatives, and members of the other WMC departments – who were interested in the goals of the project and in preserving the history and heritage of the area.

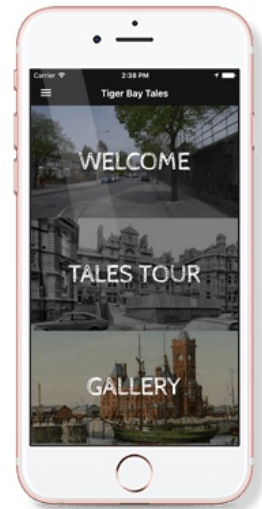
6. Outputs

- 6.1 The project produced a range of outputs. Of the hard outputs, three are of importance: the heritage trail, and the interactive station and website. As noted in the official literature, the *Tiger Bay Tales trail* will guide walkers – via a bilingual Android and iOS app co-created with project partner Locly

* The launch event was recorded, and can be viewed at <https://www.youtube.com/watch?v=0F1bxyBrfx0>

(<https://blog.locly.com/?p=2148>) – to key landmarks in the area, signposted by blue plaques (see Figure 2 in paragraph 6.2).

- 6.2 Each plaque is fitted with a beacon that beams unique audio and visual content to walkers' smartphones, providing insights into the lives of residents, and into the transformation of Tiger Bay over the years. The content has been drawn from the stories told by residents as part of the project, as well as narration by community figures, archival materials, 360° panorama images, commissioned illustrations and recent video footage.



- 6.3 The *interactive station* housed on the ground floor of WMC, and the *website* currently under development revolve around the trail (the historic geography of the area and the key spaces of importance), the tales and stories gathered, and the linked digital content (storied illustrations, digital stories and the map) collected, co-produced or commissioned over the life of the project.
- 6.4 These outputs represent a key development in the work of the CLT. Moreover, as noted above, the digital resources produced were detailed in the original grant application. However, this element grew in importance given the strategic shift within the CLT that occurred over the life of the project.

7. Summary points and recommendations

Summary points

- 7.1 *Local heritage:* The project sought to capture, celebrate and communicate to a range of audiences the voices, tales and stories that are important to – and remembered by – one of Europe's oldest multi-ethnic and multi-cultural communities. Crisscrossing several of the CLT's key priority audience groups where in-depth and deep participation, engagement and learning work packages are set to unfold, attending to the heritage, history and the art practices that shape, and are of importance to the communities what make up the historic area of Butetown remains a pressing issue.

- 7.2 The process of engagement that underpinned the project was rooted in a conviction that community is important, and that WMC has a key role in promoting the heritage of its local community.
- 7.3 *Community engagement:* In seeking to meet this highly ambitious aim, the CLT rightly positioned local knowledge and expertise as central, and sought to focus on, identify and mobilise community assets and strengths as a major element in the success of the project. The aims were to varying extents met within a set of engagement practices that were sensitive to the community context.
- 7.4 *Circle of engagement:* This took on other strands of WMC's work (e.g., being linked to its productions *Night at the Casablanca* (2014) and *Tiger Bay the Musical* (2017), as well as the existing activities of community organisations and groups. Together with the expertise of community and other creatives, these elements provided the 'scaffolding' needed to develop community-based projects with meaningful digital outputs.
- 7.5 *Institutional linkages and blockages:* The extended nature of the heritage project – and the subsequent buy-in to sustain some elements of the project after its formal end – were considered important to its longer-term impact. The short-term or ad-hoc nature of community-facing work, and the perception that it was not in keeping with the emergent community-engagement approach taken by the CLT, were noted by a few interviewees as possible pitfalls.
- 7.6 *'In situ' engagement, and engagement as a situated practice:* The events all took place in the area of Tiger Bay and the Docks. In line with the situated-practice nature of the project, the social events were organised in local centres, understood as 'spaces of belonging'. Engagement took place 'in situ'; they were co-hosted by centre leads and promoted across community networks, and they spotlighted local leaders and creatives. The hosting of the events in both social and public spaces reflected an awareness of some people's reticence and wariness of the seemingly non-stop demands and impact of projects, interventions and improvement programmes focussed on the area, and of the need to work through these social and historical particularities and tensions.

- 7.7 *Flexibility of approach*: In many cases, the events were part of existing activities or took place in spaces with long-established histories of hosting community-facing events. As noted above, there was a strong social element, with attention paid to everyday rituals (e.g., weekly Tuesday club) and established forms of celebration (such as evening performances showcasing local talent). Although the aims of the project were very much led by the project team and thus WMC, the flexible approach to engagement tapped into the existing routines and practices of local community life, and allowed for greater attention to be paid to meaningful engagement in the project by local residents and members of the public.
- 7.8 *Organic approach to engagement*: The stated vehicle for engaging residents and capturing the stories and tales alive in the community was via the story-gatherers, all well-known local activists and community advocates. Very early in the life of the project, however, it became clear that a more diverse and varied platform of engagement and participation pathways was needed. The events provided such a platform, giving CLT members the opportunity to capture stories and images, and to interview residents. The pop-up exhibition space provided a public space in which residents could learn more about the project, and have their stories and tales captured and included. This set of activities fed into the overall methods being tested; they could be repeated in other community contexts and with other audience groups.

Recommendations

- 7.9 The project was developed with a grant by the HLF (£46,500). Importantly, it has since been funded in part by WMC. Embedded as part of the CLT's yearly core funding, some elements of the project are set to continue past the formal end of the original project grant. That is to be commended. Of equal importance is the support offered by leading figures with WMC.
- 7.10 The lessons learned in terms of community engagement and collaboration are invaluable to the work of the CLT. One interviewee stated: *'If we can get it right here, we should be able to go into and work with any community in Wales'*.
- 7.11 The project and the continuing legacy work rooted in Tiger Bay and the Docks sit within the now clearly delineated programme of work that seeks to *'deeply serve key audiences over time'* (WMC, 2017) Thus, the historic area

of Tiger Bay is set to remain an area with deep and immersive offerings for a few years at least. That too is to be commended.

- 7.12 The learning points outlined in this evaluation extend beyond the scope of the project. Given the strategic focus of the CLT, there is a need for a bespoke community-engagement model underpinned by a community-engagement strategy.
- 7.13 Exploration of whether and to what extent the principles and model emerging from this first community-engagement project have any greater traction in the development of forthcoming work packages both within the CLT and with community-facing arts programmes set to be developed by other departments should be evaluated.
- 7.14 The funding of this small heritage project has led to significant positive impacts in the workings of the CLT. Although still too early to tell, the impact the project has made on the area is traceable. The longer term impact of the project will need to be carefully monitored.

Community engagement: principles and components

- 7.15 Finally, exploration of the process of engagement that took place in this project has revealed underpinning principles and framing components of a community-engagement model. The approaches to fostering community and partner engagement in the project, which were detailed in the conversations and reflected in the development of the outputs, can be understood as key principles that framed the work of the CLT during the life of this project.
- 7.16 *Principles:* The following key principles can be identified:
- ✓ taking an asset-based approach to community engagement
 - ✓ working and learning together with community and groups, and with creative and digital partners, with an onus on co-design and collaboration
 - ✓ prioritising social justice and equality
 - ✓ ‘making space’, and sustaining an attentive and immersive presence.
- 7.17 *Model:* Drawn from the conversations, the community-engagement model (see Figure 3) features elemental processes from which the success of Tiger Bay Tales emerged. Although rooted in a local heritage project, the model of

engagement is one that can be used in future community-facing work to be done by the CLT as it moves into its next programme of work.



Figure 3: Community-engagement model

References

Heritage Lottery Fund (2012) *Evaluation: Good-practice guidance*:
<https://www.hlf.org.uk/evaluation-guidance> (accessed 12 November 2017)

Massey, D (2005) *For Space*, London: Sage

Wales Millennium Centre (2016) *Creative Learning Strategy*, internal document.

Appendices

Appendix 1: Project partners and contributors

Heritage and history

Heritage Lottery Fund

People's Collection Wales

Neil Sinclair (historian)

Arts

4 π Productions

15th Floor Productions

Arts & Business Cymru

Regan Creative – Mike Regan

G24 – James Davies

Rhys Aneurin (illustrator)

John Briggs (photographer)

Business (commercial, app and website design)

Mermaid Quay

Locly Native

Hoffi

Appendix 2: Structured conversation topics

Outcomes	Suggested topic areas	Themes
Enjoyment, inspiration, experimentation	What did you particularly enjoy about being involved in the project? How would you describe the role you played? What are your thoughts on how you worked with the project team? With community members? With partners? Why did you choose to get involved in this project? How easy was it to get involved?	Roles, incentives to engagement, and understandings of the project
Development of personal and team competencies and capabilities	Did you learn any new ways of working with the project team/others? What, if anything, did you do differently in terms of working as a team?	Ways of working, new skills or competencies
Changes in activity, behaviour or progression	Have you ever worked with people from Tiger Bay and the Docks/WMC? Engagement: What were some of the challenges you faced in working on this project? What do you think of the community development and engagement approach? What have you learned about community engagement and community-based projects that is new and different from other work you may have done? Has the project made you feel any differently about the area/ WMC?	Engagement, involving others
Increased knowledge and understanding of community	Do you think the project will increase the public's understanding of the importance of the area? In what way?	Collaboration, making links and working with others, increased knowledge and relationships
What is the take-home message in terms of how the team has sought to engage with the community to get the stories and tales to a broader audience? Final thoughts?		

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